THE CINE'-KODAK NEWS

THE STORY OF A
HOME MOVIE THAT
MIGHT WELL BE
INCLUDED IN EVERY
MOVIE MAKER'S FILM
LIBRARY « « « «

SEPTEMBER
OCTOBER
1931

MOVIE MAKERS EVERYWHERE
ENTHUSIASTICALLY APPLAUD
This New CINÉ-KODAK SUPER-SENSITIVE FILM

"Super-sensitive Film is amazing. I would never have believed I could have shot those scenes of the Post-Gatty parade—a hazy day at best—at *f*.8 with a K3 filter. And on the other reel I was almost over-exposed at *f*.11 with an A filter! I still can't believe it. I was almost amazed at its faithfulness in recording colors in their true tones in terms of black and white. No more under-exposed interiors for me."
New York, N. Y. S. W. CHILDS

●

"I am very much pleased with my first experiences in the use of the Ciné-Kodak Super-sensitive Film. The results obtained with this film in night photography are truly remarkable. It will certainly be a very valuable adjunct to the ordinary Panchromatic Film in many ways, and will be especially helpful to one touring or cruising who must take the light conditions as he finds them in passing."
Wilkes-Barre, Pa. CARLETON C. JONES

●

"I was greatly surprised and pleased with the excellent quality of the first pictures I took the other day on Super-sensitive Film. I feared some graininess, but it did not appear. The sense of depth and the clear contrasts were delightful qualities. I am much pleased with the results."
Syracuse, N. Y. R. F. PIPER

●

"It is hard to believe that you can take movies with so little light, but Super-sensitive Film seems to get everything."
Hazelton, Pa. WILLIAM L. MORSE

"Your new Super-sensitive Panchromatic Film is superb; a joy to the heart of the Ciné-Kodaker who is working under adverse conditions of time and place.

"I have used it for interiors in the early morning, for outside scenes taken near sunset, and for telephoto work; in every case the results, especially with the *f*.1.9 lens of my Model B, are excellent. For the photographer who *must* get pictures no matter what the conditions of light, this is the film.

"I had thought that the Super-sensitive, like most fast films, would show more graininess than slower emulsions, but I was pleasantly disappointed."
Buffalo, N. Y. REV. EUGENE A. GISEL, S. J.

●

"I want to congratulate the Eastman Kodak Company for producing such an amazing film as the Super-sensitive Film."
Norristown, Pa. SOLOMON KURTZ

●

"I think this film is the greatest achievement for amateur photographers since you came out with the Ciné 16 mm. motion picture camera. Not only does it make possible night photography, formerly outside the range of the amateur, but it increases tremendously the artistry in motion picture taking."
New York, N. Y. C. D. BRINDLEY

MANY thousands of feet of the new Ciné-Kodak Super-sensitive Panchromatic Film have already been exposed, and the fact that this marvelous new film has even exceeded the hopes of movie makers everywhere is evidenced by their enthusiastic letters, a few of which are given above . . . Ciné-Kodak Super-sensitive—twice as fast as regular "Pan" in daylight . . . at least three times as fast with Mazda light—makes indoor movies at night with 100-watt bulbs in ordinary house lamps, and clear pictures on dull days outdoors. If you have yet to try this new film that puts your camera on 24-hour duty—there's a thrill in store for you . . . Ciné-Kodak Super-sensitive Film costs but $7.50 for the 100-foot roll; $4.00 for 50 feet. Ciné-Kodak Panchromatic Film is now reduced to $6.00 and $3.25.

Ciné
Kodak
EKC
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras
using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Trade Marks Reg. U. S. Pat. Off.
Fabrique aux Etats-Unis d'Amerique

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

THE CINÉ-KODAK NEWS

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SEPTEMBER—OCTOBER 1931

THE *HOME* MOVIE

Most obvious of subjects—yet often overlooked

by J. J. COCHRANE

I BOUGHT my movie outfit so that I could record glimpses of my family and their activities for future enjoyment. Although I'm no film fanatic, I'd spend a lot more time making movies if I had it to spend. As it is, I try to make each roll count by having some definite object in mind before I shoot it.

The News has recently emphasized the importance of impersonal reels for the entertainment of friends, and personal, family reels for family shows. That is probably the right slant for those who have time to assemble a film collection large enough to be confronted with the problem. I haven't. Of course, I've a "growing up" reel of the youngsters and a collection of shots made on trips. But, feeling that I should have one or two reels representative of a hobby I regard as an obligation as well as good fun, I have assembled two 400-foot reels entitled, "A Home Movie." They are neither personal nor impersonal in nature—yet they seem to please everyone who sees them; and to us, they are a pretty important bit of filming. I've no reason, right now, to suspect that we will ever live elsewhere than at our present abode. But we shall, undoubtedly, and then the familiar aspects of our present life will be lost unless we have something to recall them to us. Perhaps you will be interested in the material I have found to use in these reels.

The first point of interest about a home is its location. So my opening shots show me alighting from a train at the suburban station near our home—the station sign indicating the name of the town and its distance to the "big city"—myself again as I enter our car with which my wife meets me each evening—and a shot from the rear as we roll away from the station plaza. This last shot was made by my eldest boy from the front seat of a following taxi hired for the occasion. Then there is a close-up of the "trip" section of a speedometer. It registers "0." Next comes a shot I made one day when having a "flat" changed at a service station while the back of the car was jacked up. I spun the rear wheels with the engine and made a close-up of one of them. This shot does for the trip from the station to our home, and then our car is again seen from the rear as it turns from the highway into our drive—the house appearing in the background. Then another close-up of the speedometer reading "3.6" miles.

Ours is a country house, shaded by elms on one side and flanked by an orchard on two others. There's a stream just below it. It has quite a nice setting, in fact, but I believe a similar cinematic treatment could be used if I lived in the twenty-second story of a Park Avenue apartment building. Framing my scene with three limbs, I've assembled a group of shots calculated to present the house in the most attractive fashion—a white house set off against a background of dark trees, gray sky and white clouds. I always use a filter when filming any scene, excepting close-ups, in which the sky appears.

The stream, which winds through a willow grove near-by, is next shown in several attractive against-the-sun shots.

Then the entrance of the house is shown—and the screen door mysteriously opens. What I actually did was to loosen the

Just an attractive house to everyone but the Cochranes—it's home to them, and everything about it is of vital interest to them. Mr. Cochrane made its film story entertaining to others.

spring hinges, invert the camera and film the door as a breeze blew it shut. Turned about end for end, the shot is truly "spooky."

We next enter the house. Each room is shown individually in brief shots. The occupants are seen typically engaged. My wife reading to one of our youngsters on the porch, the other curled up in a chair in his room with his nose buried in some book on aviation. I puffing away behind my favorite magazine, the dog outstretched upon the cool tiles of the fireplace. Our housekeeper beating up some mixture in a bowl, the cat staring wistfully upwards.

This introduces our home and ourselves. What other features of the house are important to us as dwellers therein, and may be made interesting to our screen audiences? There is a flower and vegetable garden. Both are shown throughout their planting, cultivating and productive stages. The final views are as the products of the garden make their appearance in our home in edible or decorative form.

Then there's our water supply. Actually drawn from a well and supplied under pressure by a business-like pump, our film gives the credit to a decorative windmill which, in the past, performed the task—on windy days. The windmill is shown silhouetted against sky and clouds. Then there's a shot of the boy as he pitches a bucket on a line into the well and draws it up brimful. Next a close-up as he flips a shiny coin into the bucket and it is shown resting on the bottom, gleaming and gigantic. Then a close-up of the tub taps being turned on, the tub filled, our youngest clambering into it and then other close-ups of his toy boat plowing a perilous course about a strenuous Neptune. This idea could be as effectively carried out if our water supply were from a public source, by showing the great reservoir, aeration basins, and gigantic turbines in the pumping station. Such sequences are interesting to make and to see.

Next, our milk supply—important in any family. Our first shot of this sequence is of our housekeeper taking a milk bottle from the ice box, pouring two glassfuls and handing them to the children; likewise a saucerful for the cat. Then follows a series of shots made at the near-by dairy from which the milk comes. The cows in the pasture, their return at dusk, their stalls, the milking machines, the chilling and bottling machines, the arrival of the delivery truck at our door and the genial milkman. Next, our egg supply is given similar treatment, which gave me an excuse to work in a shot of two diminutive chicks staging a tug of war at the expense of a worm.

Then our ice supply—which, for picture purposes, thank heavens, is still the old-fashioned story of mill pond, cutters, ice house and sawdust. This sequence finale is the evolution of our Sunday's ice cream supply from a hand-cranked freezer.

In this fashion are our home and its resources taken care of. The family is next shown individually.

There are shots of my wife at her household duties.

The children are seen roughhousing with the dog, building their "wigwam" on the lawn, playing at the beach, etc. The eldest is shown unenthusiastically pushing the lawn mower.

I come in for a brief sequence boarding the morning train, entering the office at 9 o'clock as shown by a clock face; leaving it at five. Then there are a few shots made at the club of some cronies and myself driving off at the first tee, holing out at the 18th hole and delivering post mortems at the 19th.

Next, our family gathered before the fireplace—the youngsters engaged in popping corn. Then, from out of doors, the downstairs lights are seen to be extinguished, the upstairs lights go on one at a time, and then, similarly, are extinguished. Finis.

Everything your boy does is interesting to you. The interesting things he does, when interestingly filmed, will appeal to others.

Throughout the reels I have tried to shoot my subjects *as* subjects, and not as individual persons and locations. Close-ups are extensively used, yet no one is shown smiling self-consciously at the camera. Our lives are, of course, interesting to us, but in these pictures I have tried to make them interesting to others without stressing personalities. "A Home Movie" amply justifies my investment in a home movie outfit. As years go by I know the importance of my efforts will be even more apparent.

FOOTBALL FILMING

TWO VERY helpful aids to successful football films are Ciné-Kodak Super-sensitive Panchromatic Film and a telephoto lens. The use of the latter will lift your audiences right down to the sidelines. And this speedy new film will not only make the very best movies under normal lighting conditions but will continue to make good movies long after ordinary film would go "blind" with the poor light so often met with during the last quarter. It would be a shame to miss the winning score in the last few minutes of play.

Make your movies tell the story of the game—the lines of cars approaching the stadium—the gates—emblem vendors—the fast filling stadium—the bands—entrance of the teams—the kick off—the run back—your fellow spectators—the score of each period—all the points that make *you* keen about football games will be the very material with which to entertain your screen audiences.

STOP ON RED—GO ON GREEN

Are signals to guide automobilists —not movie makers

IN THE past the picture taking activities of some cinamateurs have been a sort of seasonal affair. With the first green shoot of spring, out popped their cameras to whir'r'r busily until fall's yellow and red foliage hove into view. On went the brakes when summer's out-of-door activities were over and done with, when summer homes were closed, and vacations a thing of the past.

The reason was, of course, that many of the things of which movie makers would have liked pictures happened indoors, and proper illumination *was* a problem.

That *was* the situation.

Now, it's quite different. Movies, to those equipped with *f*.1.9 cameras, are as easy to make indoors as out. And *f*.3.5 cameras are now as effective indoors as *f*.1.9 cameras have been in the past. Eastman's new Ciné-Kodak Super-sensitive Panchromatic Film has brought about this great change. It's the most remarkable advance in 16 mm. cinematography since the invention of the first Ciné-Kodak, for no longer need you pass by the richest source of movie subjects—the inside of your home. The gay parties of fall and winter, quiet evenings before the fireplace, boisterous moments in the children's playroom, family gatherings—all are now easily within the reach of your camera.

Thousands upon thousands of movie makers have already used this new film. A few of their reports are reproduced upon our inside front cover. Night-time close-ups have been made with an ordinary match held in cupped hands while a cigarette is lighted. Shots made under theatre awnings have appeared so completely exposed as almost to deny their night-time origin. Daytime shots made near dusk, or indoors without the aid of artificial light, have resulted in scene after scene of subjects heretofore unattainable. Not only have movie makers found it almost unbelievably effective with unusual lighting conditions, but they report the very finest results when using it with sunlight.

There is indeed a new order of things in this world of home movies, and the best way to realize this fact fully is to slip a roll of Ciné-Kodak Super-sensitive Panchromatic Film into your movie camera and make those scenes you have always wanted.

You can make close-ups with two 100-watt bulbs as sole illumination if you have an *f*.1.9 lens equipped camera. You can film the same subject with four 100-watt bulbs if your camera has an *f*.3.5 lens. A few extra 100-watt bulbs turned into wall or ceiling fixtures, and *f*.1.9 camera owners are equipped to make group scenes.

So, as you can see, special lighting equipment is no longer a necessity. But it is a decided asset to *f*.3.5 camera owners who desire greater freedom in indoor filming and for *f*.1.9 camera owners who wish no restrictions placed upon their operations. The use of a Kodalite not only assures full realization of every picture opportunity, but its soft, yet powerful wide-angled beam of light permits smaller diaphragm stops and better pictures. When used with fast-seeing Ciné-Kodak Super-sensitive Panchromatic Film one Kodalite is as effective as three or four Kodalites have been in the past with other films.

And, outside the home, there are many subjects demanding this new film. Hunting scenes in the dim light of the woods or about the campfire at night, and football games that continue until dusk, will not be lost to the users of Ciné-Kodak Super-sensitive Panchromatic Film. Indoor sports, when held in brightly lighted buildings or under concentrated lighting, are another example of the type of subjects now procurable for your movie screen.

You can think of innumerable shots and sequences, made available with this remarkable new film, that are just what you need to fill out your movie records. You've a scene of the youngster at the beach paddling at the water's edge? Now you can easily make one of him splashing in the tub. You can balance midsummer scenes of your friends on the veranda sipping cool drinks with others made now of them grouped around the fireplace toasting marshmallows or popping corn. If you have them out of doors on a picnic, film them now at billiards or ping pong. The interest of such shots is further heightened by their unusual lighting effects, and the fact that, on many screens, this is their initial appearance.

Stop on red? Not this year—things are just getting under way.

Shots such as this are just as important to a family movie library as those you have made out of doors this summer—and just as easy to make.

CINÉ-CHAT

Gathered from Our Mailbag and Notebook

THIS publication's pet hypothesis—that movie makers want and should have every possible assistance in titling their films—is by way of being fulfilled.

The introduction this month of the Ciné-Kodak Titler, for all models of Ciné-Kodaks excepting the Model A, brings to the world of 16 mm. movies the simplest, most efficient, and, it is believed, most inexpensive titling device yet produced. The Titler is illustrated and described on pages 8 and 11 of this issue.

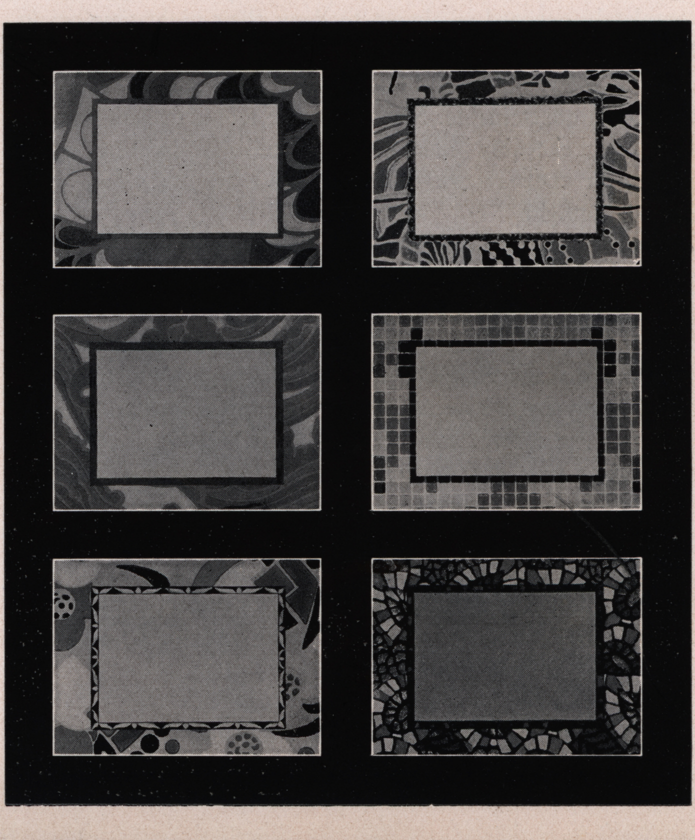
IN JULY Eastman introduced the Scroll Title—a new style title available to those who do not wish to make their own. For titles of 18 or more words the Scroll Title is ideal—the wording flowing slowly upwards on the screen. Regular Ciné-Kodak Titles, of white letters on a dark mottled background inside an attractive border, you have already seen illustrated in the News many times. The border may either be plain, or your initial may be inserted in its top center. Or, you may have your titles with a solid black background, with or without a border. Just print or type them, leave them with a Ciné-Kodak dealer, and in a few days they will be returned to you in film form ready to be spliced into your reels.

CINÉ-KODAK Titles for Kodacolor Film have been available on blue tinted film. But now Kodacolor truly comes into its own with six different colorful designs from which to draw. They are illustrated on the right in a black and white rendition which falls immeasurably short of doing them justice. They may be ordered, by number, from Ciné-Kodak dealers or from Rochester. Left row, from top to bottom—No. 1 is a soft, pastel effect, an ideal design with which to title a close-up; No. 2 can be described as a softly colored sunset effect; No. 3 has a touch of the modernistic about it. Right row from top to bottom—No. 4 is a gayly colored fantastic design; No. 5 is a deeply colored Moorish Tile effect; No. 6 has a rich stained glass background.

AS YOU know, regular Ciné-Kodak Panchromatic Film has a red and black leader strip which is threaded into your camera with the black side toward the lens, the red side away from the lens. The new Ciné-Kodak Super-sensitive Panchromatic Film, however, does not have this colored leader; and is loaded with the gray side toward the lens and the black side away from the lens—just the reverse from common practice.

MAY WE remind you that your Ciné-Kodak equipment may be insured against all physical loss or damage from external causes, including fire, theft and risk incidental to transportation, for but 1% of its list price per annum? Insurance for Ciné-Kodak Model K, *f*.1.9, for example, would cost but $1.50 for one year. Eastman has arranged such insurance with the Insurance Company of North America. An application blank may be obtained either from your Ciné-Kodak dealer or the Eastman Kodak Company at Rochester, New York.

HOW MANY readers have yet to see a copy of "Movie Makers"? It's a thoroughly worthwhile publication, some 64 pages in size, issued each month by the Amateur Cinema League of 105 West 40th Street, New York City. They'll gladly send you a free introductory copy of their current issue if you will drop them a line.



This black and white version gives but a faint idea of the colorful charm of the new Kodacolor Titles.

MR. Tracy Q. Hall of Los Angeles recently received an interesting letter from a movie making friend traveling in Nigeria, Central Africa. Here's an excerpt that points a moral:

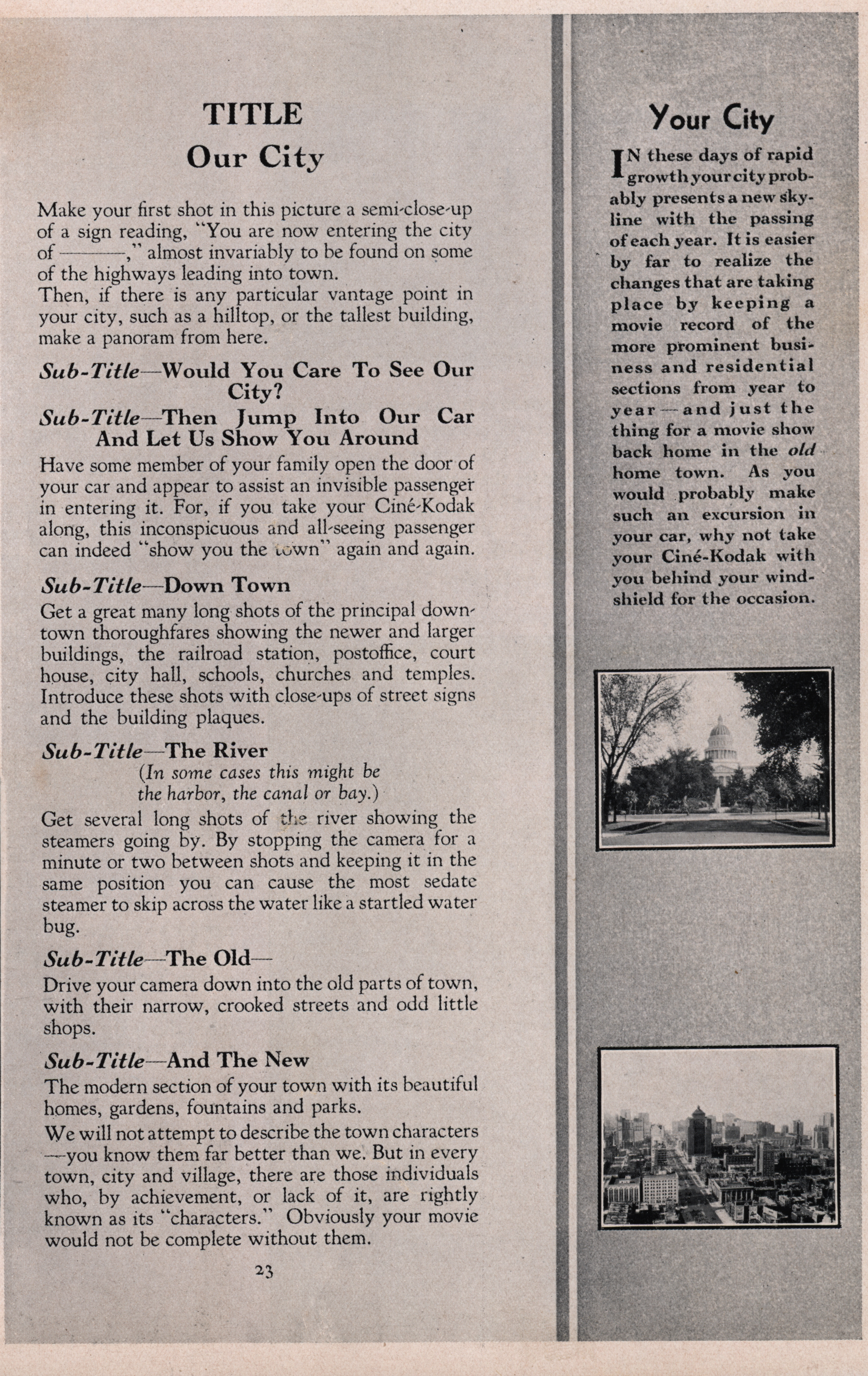
"We had a very amusing experience in the market place in Zaria. Crowds of friendly and curious natives surrounded us and among them was one of the policemen of the Native Administration. He was a wise boy, for he had seen cameras before, and knew that when a white man wanted to take a picture, every one should stand still. So, as soon as I lifted my camera to take a movie of the colorful and gesticulating crowd, the policeman shouted something and the natives instantly 'froze'—which was just what was *not* wanted."

Moral: While action is not necessary to a movie, it's often an effective antidote for inactive self-consciousness.

Another page from that popular Eastman booklet, "Your First Fifty Pictures." Its subject is one that rightly belongs in every cinamateur's film library. It's a reel to show to visitors from out of town and to take with you when visiting out of town friends.

There are forty-nine other outlines in "Your First Fifty Pictures." You may have a copy, absolutely free, if you drop a line to the Editor of the Ciné-Kodak News. Over 60,000 copies of this booklet have already been claimed by movie makers! Send for your copy—there are many outlines in it for cooler and cold weather filming.

YOUR
FIRST
FIFTY
PICTURES



TITLE
Our City

Make your first shot in this picture a semi-close-up of a sign reading, "You are now entering the city of ———," almost invariably to be found on some of the highways leading into town.

Then, if there is any particular vantage point in your city, such as a hilltop, or the tallest building, make a panoram from here.

***Sub-Title*—Would You Care To See Our City?**

***Sub-Title*—Then Jump Into Our Car And Let Us Show You Around**

Have some member of your family open the door of your car and appear to assist an invisible passenger in entering it. For, if you take your Ciné-Kodak along, this inconspicuous and all-seeing passenger can indeed "show you the town" again and again.

***Sub-Title*—Down Town**

Get a great many long shots of the principal downtown thoroughfares showing the newer and larger buildings, the railroad station, postoffice, court house, city hall, schools, churches and temples. Introduce these shots with close-ups of street signs and the building plaques.

***Sub-Title*—The River**

(In some cases this might be the harbor, the canal or bay.)

Get several long shots of the river showing the steamers going by. By stopping the camera for a minute or two between shots and keeping it in the same position you can cause the most sedate steamer to skip across the water like a startled water bug.

***Sub-Title*—The Old—**

Drive your camera down into the old parts of town, with their narrow, crooked streets and odd little shops.

***Sub-Title*—And The New**

The modern section of your town with its beautiful homes, gardens, fountains and parks.

We will not attempt to describe the town characters —you know them far better than we. But in every town, city and village, there are those individuals who, by achievement, or lack of it, are rightly known as its "characters." Obviously your movie would not be complete without them.

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Your City

IN these days of rapid growth your city probably presents a new sky-line with the passing of each year. It is easier by far to realize the changes that are taking place by keeping a movie record of the more prominent business and residential sections from year to year—and just the thing for a movie show back home in the *old* home town. As you would probably make such an excursion in your car, why not take your Ciné-Kodak with you behind your windshield for the occasion.

LET'S GET THINGS SHIPSHAPE

A Challenge to Those Who Think They Can't Edit and Title Their Films

THERE are two distinct phases to successful home movies. One is the taking of the pictures, on which is always expended a certain amount of care and forethought. The other is in preparation for their projection, which warrants similar attention. While the latter may not be as much fun as movie making, neither is it the dull task many consider it. Working out a good title or an interesting sequence of scenes for those shots you prize so highly is real diversion. And surely if your movies were worth taking they are deserving of the most favorable presentation.

Here are a few short cuts to increased screen interest—the directions for editing and splicing *are not* complicated—they are merely complete.

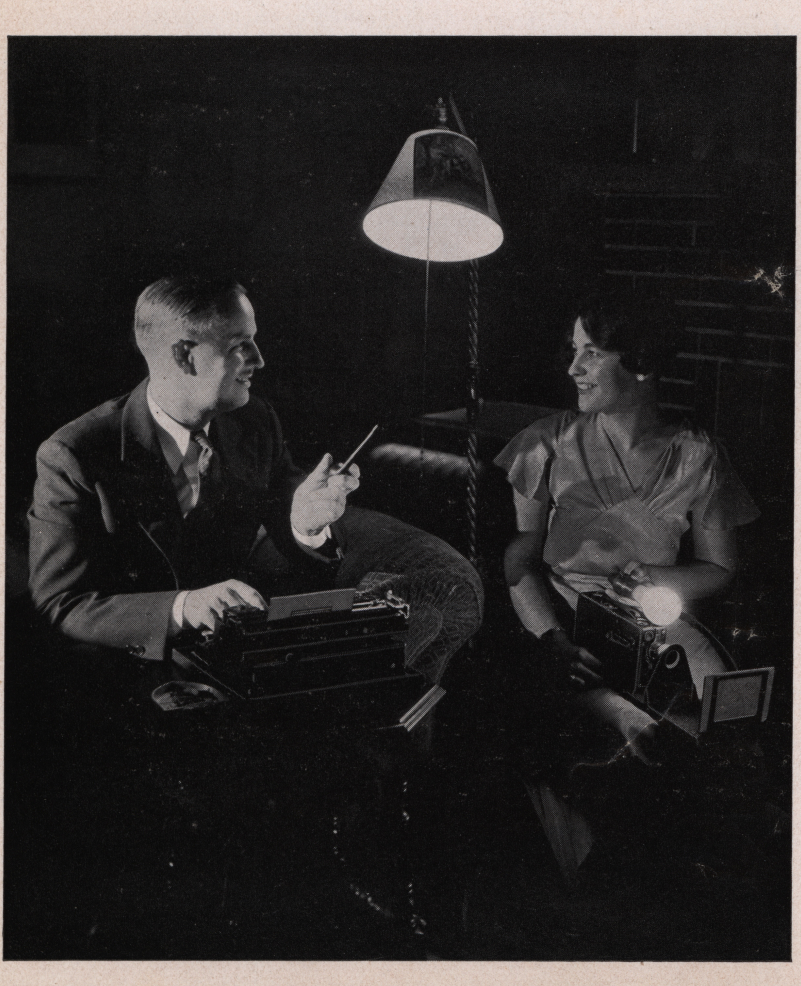
Set up your projector and screen as for a show. Besides your several small 50 or 100-foot reels of processed film have one or two empty 400-foot reels at hand. On a square of adhesive tape placed upon each small reel index the reels numerically as "1," "2," "3," etc. Place the first reel on your projector and on a small pad mark "R. 1, S. 1"—an abbreviation of Reel One, Scene One. Run through the first scene and write a brief description of it—such as "Rapids below falls"—on the first page of your pad. Flip over the page and mark the next page "R. 1, S. 2." Run through the second scene and again jot down a concise description of it. When a fifty or one hundred foot reel has been reviewed in this manner, rewind it, and place it to one side upon the pages of the pad which index it. Repeat the procedure with the other reels, and the initial step of editing will soon be completed.

After you have decided upon the subject with which to start a 400-foot reel, the next step is to separate the scenes for the subject from their companions on the smaller processing reels. This is quite easy to do for the scenes can be located by referring to the index slips under each reel. Cut these scenes out—quite often several successive scenes will already be in the proper order, perhaps the entire reel—and set them to one side upon the slip or slips referring to them. (You will notice that short lengths of film will of themselves form an easily handled, compact coil.) The film remaining on the small processing reels can be held in place by tucking one loose end under the other and rewinding the film by spinning the reel upon a pencil inserted in the slot, and then snapping an elastic about it.

You are now ready to assemble the extracted scenes. Glance over the descriptions of these scenes and label the pages with large figures to indicate the order in which you intend to reassemble them. Splice the beginning of the first scene to a leader strip, thread it into a 400-foot reel placed upon the take-up spindle of your projector and let the motor wind it away. To it splice successive scenes, with each splice placing the index slips to one side in the order in which you are assembling the scenes. Soon your first subject will be united in logical order. What comes next, the garden or the air meet? Repeat the procedure, rearranging the indexing slips in the order in which the scenes are assembled on the 400-foot reel. Do not put more than 350 feet of film upon each reel, for room must be left for titles.

One evening's time should suffice for the reassembling of your movies by following this method. Perhaps less, for this article is written on the assumption that it is your first attempt at film editing. Quite likely, you already have assembled continuities on most of the subjects covered by your summer's films, and, when this is the case, you can add your new shots to the story begun by the old.

After a 400-foot reel has been completed, index its contents



Making titles with the Ciné-Kodak Titler is far from being a task. It's really good fun. The easiest way to do it is to pick them out on a typewriter. No matter if they're straight or not; you can correct this when filming them in the title frame.

by writing in pencil or ink short descriptions of each subject alongside of the slotted footage indicator found on the new Ciné-Kodak aluminum reel.

Put the reels aside for a day or two, together with their indexing slips, and then again project them. Perhaps there are scenes unworthy of their companions. Discard them. Perhaps a little rearrangement will bring additional screen interest.

Now you are ready for titles!

This month Eastman introduces a new product, the Ciné-Kodak Titler. It's an outstanding example of efficiency combined with simplicity of operation. Its cost, but $6.50, is most reasonable. To those Ciné-Kodak owners who desire that added personal touch that comes from making their own titles for their own films, the Titler is emphatically recommended. With it, titles can be prepared in a great variety of ways, simplest of which is typing them upon the cards supplied with the Titler.

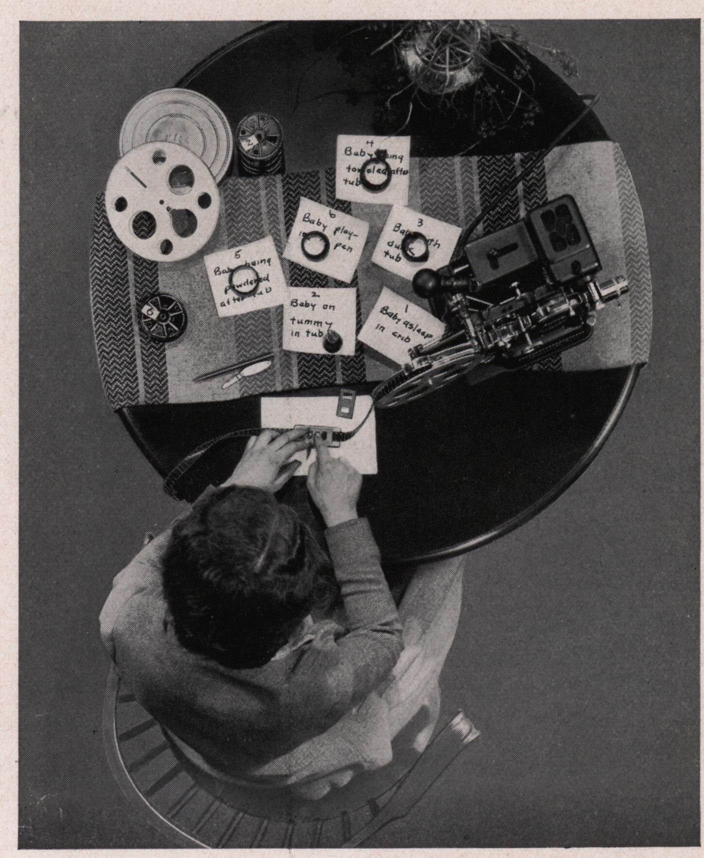
Write the Service Department of the Eastman Kodak Company at Rochester for a copy of "Making Titles and Editing Your Ciné-Kodak Films," a most complete booklet on the subject, which describes not only the various methods by which to use the Ciné-Kodak Titler, but also contains a resumé of the many articles on titling which aroused so much interest when they appeared in the Ciné-Kodak News during 1930.

But no matter how you do it, title your films.

If you do not elect to prepare your own, order Ciné-Kodak titles. Printed or typewritten lists of titles given to any Ciné-Kodak dealer will be returned to you in a few days transformed into the proper lengths of film all ready to be spliced into your reels. The longer titles may be had in scroll form—the wording flowing slowly upward upon the screen. There's important news about Kodacolor titles on page 6 of this issue.

But to return to the review of your edited films for title placing purposes—the indexing slips with each reel still remaining in correct rotation. Decide where titles are necessary and place additional slips containing a copy of them into the proper places among your indexing slips. When your title film strips are made, you can quickly locate the position in which to splice them in the reels by referring first to your slips and then to the pencilled or inked index on the reels themselves. The indexing slips have now fulfilled their usefulness and can be discarded.

There's one more thing to be done, and it can be effected in a jiffy. Film cleaning. Cleaning is actually essential after film has been edited and titled. Bits of film cement and finger marks detract from screen clarity. You can clean film with your projector and a Ciné Film Cleaning Outfit, which costs but 75 cents. Drop a line to the Service Department for the folder, "Cleaning Ciné-Kodak Film," which describes and illustrates the correct method to follow with the various Eastman projectors.



You can easily and quickly edit your films with the help of your projector by following the method illustrated above.

No mention has been made in this article of film splicing and rewinding outfits. Eastman offers two types of such equipment, the Kodascope Rapid Splicer and Rewind, and the Kodascope Rewind and Splicer. Their use is a decided help in editing, titling, and cleaning film. If you do much of this work, you should have one of these outfits—but their ownership is not as essential to your movie shows as the performance of the task for which they are fitted, no matter what the equipment used.

By all means give this article serious consideration. Seeming complexities will rapidly clarify themselves once you are launched upon the undertaking.

HINTS FOR FALL FILMS

PERHAPS you have already made a movie of your youngster going to school. It's a mighty important moment in his or her existence—that first day of school. Whether it is kindergarten or college, it's a milestone you shouldn't miss. Even if the momentous day has come and gone, for movie purposes you can film it now. (And, incidentally, if it *is* college, a movie camera would be a greatly appreciated gift.) Get the whole story, from bag packing to the point where they enter the school building. Make a *movie* of it—even if you have to "stage" a departure.

Then there are fall scenics. To do them justice in black and white use a color filter with Ciné-Kodak Panchromatic Film. The contrast of foliage will gain added beauty when filmed with this combination.

If you can, use Kodacolor. Fall landscapes were invented for it. And, to realize the absolute maximum of cinematic loveliness, shoot a fall sunset when the sun is partially obscured by clouds, trees, haystacks or the like. If you can look at the sun with the naked eye for a few seconds you can film it; and, if you do, you will get a bit of natural coloring for which a landscape artist would cheerfully exchange his best pipe and a chance to hang six canvases in the Metropolitan.

A scene from "Killing the Killer"—one of the most astounding film records ever made.

KILLING THE KILLER

An Exciting Cinegraph You Should Have in Your Film Library

PERHAPS you've seen this unusual film of the death battle between a mongoose and a cobra on the professional screen.

Not only has the mongoose—India's representative of the weasel family—an intense antipathy to the venomous cobra, but it deliberately attacks it, pitting its brains and teeth against the reptile's fangs and coils.

In "Killing the Killer" the mongoose circles slowly about its antagonist, feinting him into striking again and again, but always keeping just out of harm's way. The cobra's recovery becomes just a trifle slower, imperceptible to the human eye, but quite apparent to the watchful mongoose awaiting his chance to spring. Finally it comes and, as the snake recovers from a strike, the mongoose leaps in, risking all on one split-second lunge, to grasp the cobra by the neck. They thrash wildly about, the snake endeavoring to catch its attacker in its coils—the mongoose repeatedly slipping past danger by a hair's breath. Soon it is over, and one leans back in one's chair with the certainty of having witnessed an unmatched bit of stark realism.

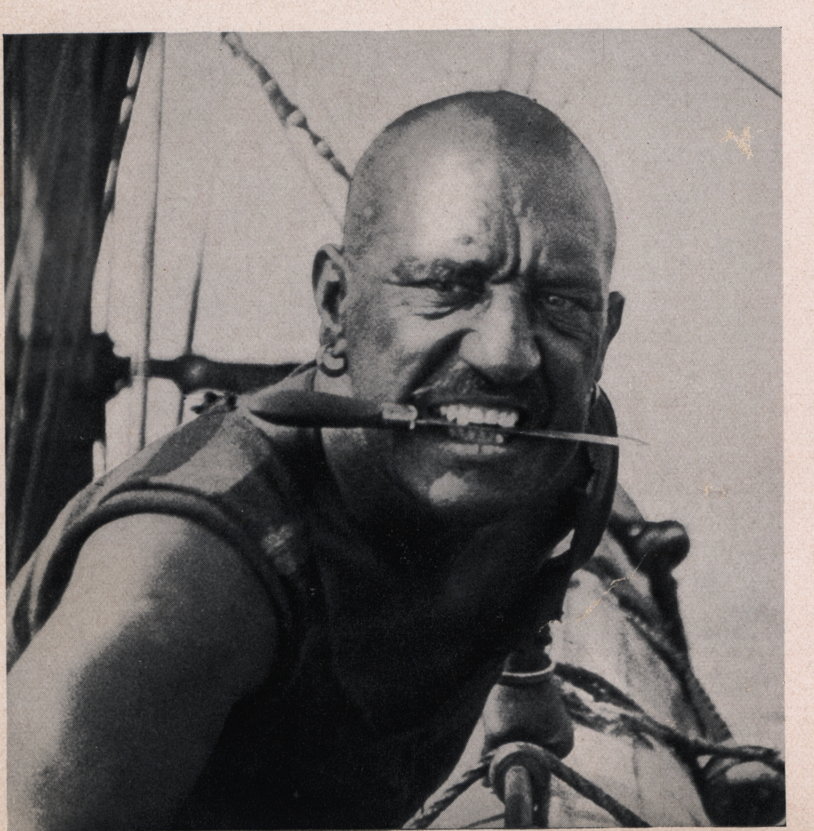
You can buy this extraordinary 100-foot Cinegraph from your Ciné-Kodak dealer. Its number is 3507—its price $6.

NEW KODASCOPE LIBRARY RELEASES

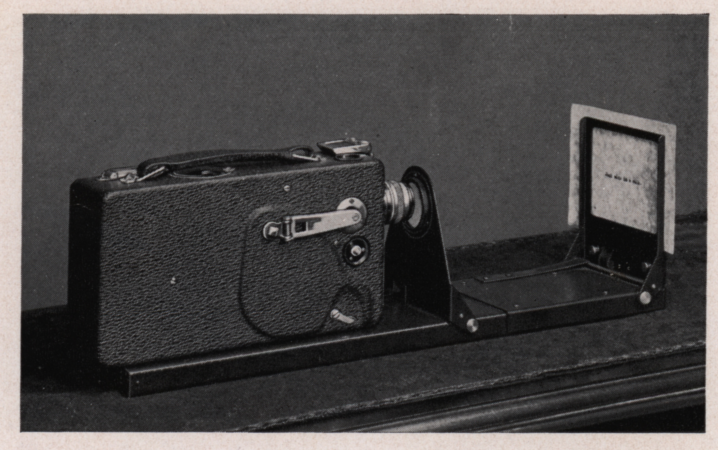
Three Comedies for September—A Thriller for October

KODASCOPE Libraries, Inc., with headquarters at 33 West 42nd Street, New York, and branches and distributors in many United States and Canadian cities, offers three two-reel comedies for September—"Madam Dynamite," No. 4120; "The Elephant's Elbows," No. 4122; and "The Lady Lion," No. 4123. The first deals with the efforts of a young man to rid himself of mother-in-law-itis. The second is a juvenile animal comedy. The third recounts the unfortunate dilemma of rival lovers who attempt a simultaneous midnight elopement, further complicated by the presence of an accidentally liberated lady lion. The base rental of each of these three comedies is $2.50.

"The Yankee Clipper" is the name of Kodascope Libraries' October release. This splendid full length film features such stars as William Boyd, Elinor Fair, Junior Coghlan, John Miljan and Walter Long. "Lord of the Isles" and "The Yankee Clipper," rival ships in the English-United States contest for maritime supremacy of 1850, set sail together from a Chinese port with cargoes of tea for Boston. A thrillingly realistic typhoon partially cripples the Yankee vessel captained by William Boyd, who is greatly attracted by Elinor Fair, traveling on the clipper as a passenger with her fiancé, John Miljan. The storm spoils the ship's water supply, which leads to a mutiny of the crew headed by the convincingly villainous looking Walter Long. Miljan proves a despicable character, his worthlessness effecting his own undoing. Carrying all possible sail, even to the crew's blankets, the "Yankee Clipper" pursues its more fortunate rival, eventually passing it at the entrance to Boston Harbor. No. 4964, 5 reels in length, "The Yankee Clipper" is available at a base rental of $7.50.



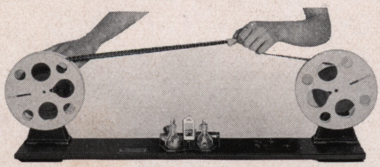
Walter Long, leader of the mutineers on "The Yankee Clipper," armed to the teeth and out for no good.



USE THESE HANDY EASTMAN ACCESSORIES WHEN EDITING AND TITLING YOUR FILMS

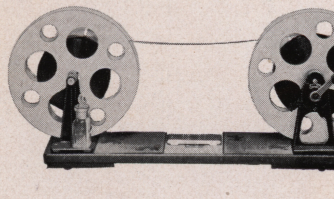
The CINÉ-KODAK TITLER—above

Offering multiple advantages for making titles, the new Ciné-Kodak Titler on one point alone solves the greatest problem of title making—the matter of focusing close enough so that a small title card can be used. A special lens on a hinged frame raised in front of a Ciné-Kodak brings it into sharp focus on a title card 8″ distant! Ordinary typewriter type makes splendid movie titles. You can use snapshots or enlargements of frames of Ciné-Kodak films as backgrounds for art titles—cut illustrations from magazines—have your camera subjects autograph their own title cards. It's a wonderfully simple and efficient device, most inexpensively priced at $6.50, including a set of 100 special title cards with guide masks. It fits all Ciné-Kodaks, except the Model A.



KODASCOPE RAPID SPLICER and REWIND

The Splicer cuts both ends of the film in one operation. A scraper removes emulsion quickly and thoroughly. Touch the cement brush to the film tip, hold the splicer in place for a few seconds—then wind it away. Bottles to hold water for softening emulsion and for film cement are directly behind the splicing block. The Kodascope Rapid Splicer and Rewind is priced at $25, the Splicing Block alone at $15.



EVERYONE agrees that a tremendous gain in screen interest is achieved by editing and titling films. Two matters are all that deter some cinamateurs from approaching the task—expense and trouble. These aids to better movies go a long way toward dispelling both difficulties. They are obtainable from any Ciné-Kodak dealer.

KODASCOPE FILM CLIPS

These handy little spring steel clips snap about the film to keep it tight and clean. They may be used on 100 or 400-foot reels. Per dozen, $1.25.

THE KODASCOPE REEL

This 400-foot aluminum reel is slotted so that the number of feet of film on the reel may be determined at a glance. No threading necessary—you merely press the film against the core of the reel until a half or three-quarter turn has been made. Tiny tapered fingers then hold the film in place. Priced at 75 cents.

HUMIDOR CAN

The Humidor Can keeps film clean and in perfect condition. A blotter, moistened occasionally with a few drops of water, will keep the film flexible. Priced at 75 cents.

THE CINÉ FILM CLEANING OUTFIT

A necessary and inexpensive aid to clear projection. Dust particles and splattered oil may seriously mar the brilliancy of your screen images. This Ciné cleaning fluid quickly removes them. Priced at 75 cents.

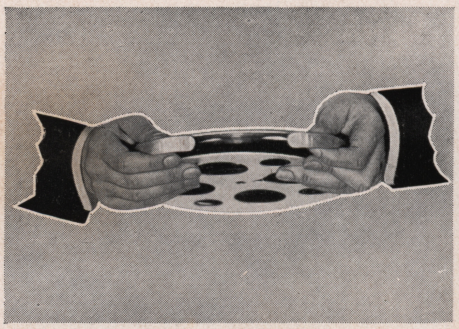
KODASCOPE REWIND and SPLICER

Lower Left

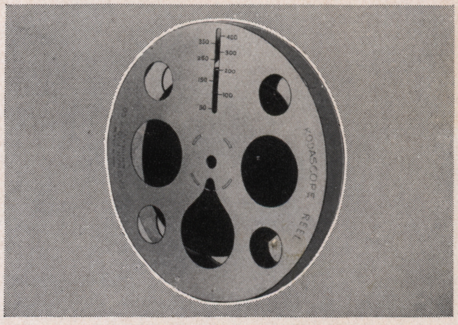
A handy accessory for rewinding, splicing, editing or cleaning film. It is equipped with a splicer block and glass container for film cement. Priced at $7.

●

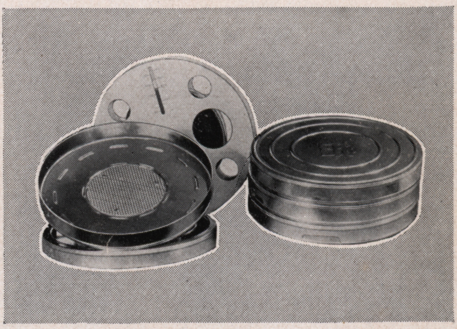
EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK



Kodascope Film Clips



The Kodascope Reel

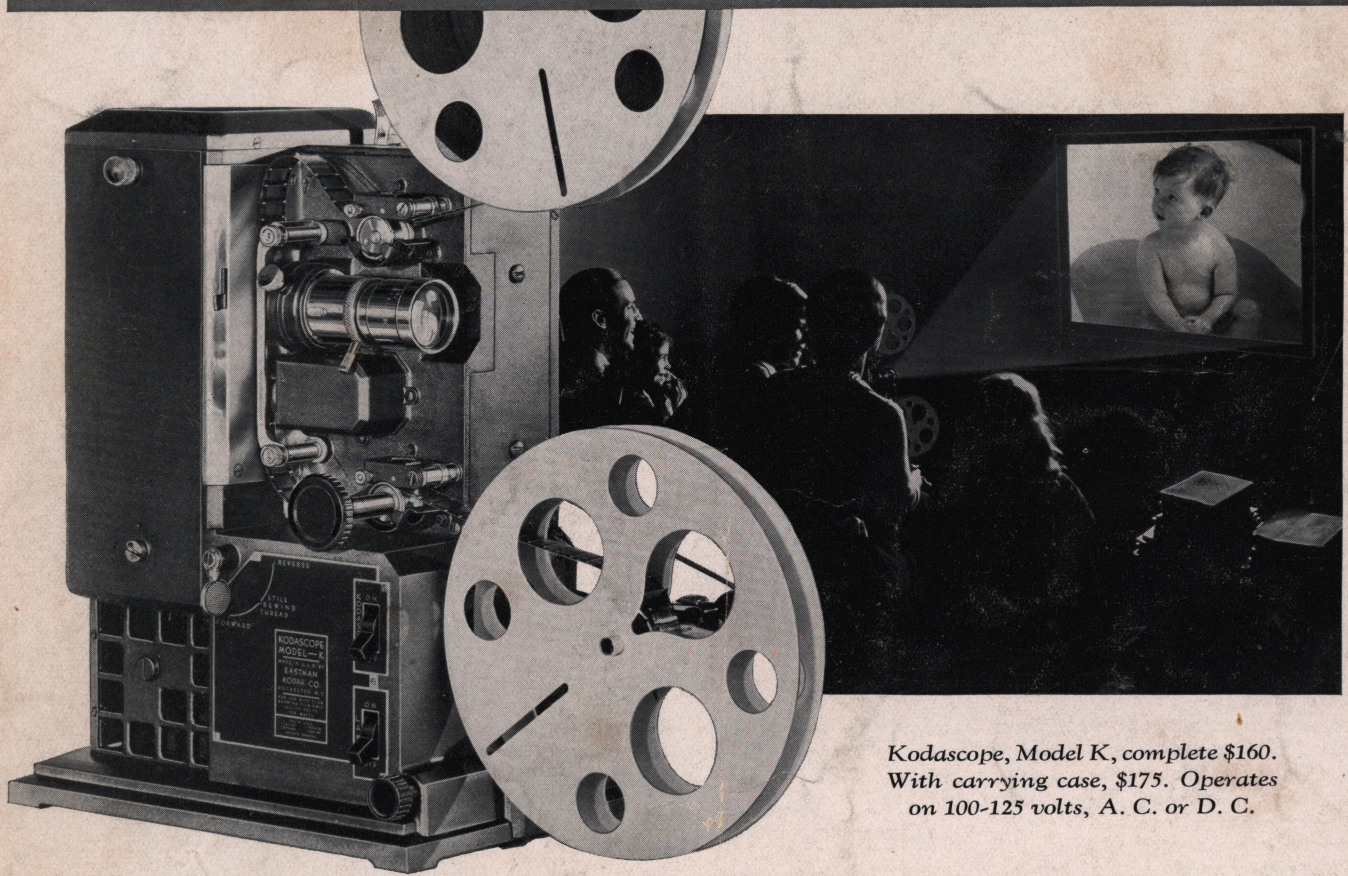


Humidor Cans

CINE
FILM CLEANING OUTFIT
CINE
FILM
CLEANER

Ciné Film Cleaning Outfit

THEATER-LIKE PROJECTION
on your own home screen



*Kodascope, Model K, complete $160.
With carrying case, $175. Operates
on 100-125 volts, A. C. or D. C.*

KODASCOPE Model K

. . . . brings new brilliance to your pictures

. . . . makes projection easier than ever before

YOU'VE marvelled at the clear, sparkling brilliance of modern theater projection . . . wished, no doubt, that you could flash your home movies on your own screen with equal brilliance and clarity.

Eastman engineers have developed a vastly improved projector . . . Kodascope K. Its optical system is of ingenious design to work in conjunction with a 260 watt decentered filament lamp. The efficiency of this system assures ample illumination for maximum screen brilliance.

Other improvements . . . other conveniences . . . you'll find listed to the right. Your near-by Ciné-Kodak dealer will gladly demonstrate them for you. See him today and learn why no other home movie projector at any price can match "K's" convenience and performance. Eastman Kodak Company, Rochester, N. Y.

NEW FEATURES OF THE "K"

1. Special 260-watt lamp and optical system provide maximum brilliance.
2. Light-trapped lamp house prevents stray light leaking into the room during projection.
3. Improved cooling system incorporates new type fan.
4. Receptacle for plugging in bridge or table lamp so that when Kodascope lamp switch is on, the room light is off.
5. Rewind release and brake assures tight winding.
6. Controls readily accessible on panel.
7. Lens mount permits interchanging of lenses of various focal lengths.
8. Illuminated ammeter is supplied as standard equipment.
9. Projection lamp and optical parts attached to hinged door of lamp house for easy cleaning and replacement.
10. Central oiling point lubricates most of the important bearings.

THE

THE STORY OF A HOME MOVIE THAT MIGHT WELL BE INCLUDED IN EVERY MOVIE MAKER'S FILM LIBRARY « « « «